

OUR BUSINESS by N.A. Taylor

Maxis ... Minis ... and Multis

The huge motion picture palaces, now, betimes, termed "chair factories," are generally conceded to belong to another era — the past. They represented the thinking and requirements of the twenties when motion pictures were the premier mass entertainment and admission prices were low. Distributors then sought theatres with the largest number of seats for the showing of their features. Today, mostly, they seek small theatres.

These maxis have been outdated and, in many cases, uneconomic for many years. But tradition dies hard and it is difficult to change the status quo. Nevertheless, it has happened. And so we seem to have come full cycle — back to the infant days of our industry when little theatres were set in converted stores (with changes, of course). Now we are in the era of the minis and the multis.

At this point, it is interesting to observe, that probably the first dual theatre operation on the continent began operation when, in 1948, the Little Elgin Theatre (400 seats) in Ottawa, was erected beside the existing Elgin Theatre (800 seats). One box-office, a common lobby and set of washrooms, and one manager became the method of operation. After some experimentation, the policy of operating each auditorium with a different attraction, proved the most profitable and viable. This operation has been in effect for over two decades.

In the last few years, duals have sprouted up all over the United States and Canada, as well as other parts of the world. Inevitably triples and quadruples have followed. There have been many conversions of large theatres into smaller multis. In Toronto, the

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First 5-theatre complex marks new era for 20th

With the opening of two intimate new cinemas, Backstage 1 and Backstage 2, on Friday, March 20, Toronto's Uptown Theatre became the first 5-theatre complex in Canada, with each auditorium presenting a different motion picture.

Built 50 years ago by Loew's Theatres, the Uptown has long been regarded as one of this country's key showcases for top motion picture entertainment and in its earliest years, for live stage presentations. Last summer, shortly after its acquisition from Loew's, 20th Century Theatres initiated its plans to redistribute the Uptown's 2,500 seats into five individual theatres.

The first phase of the transformation was completed Dec. 25, 1969. The balcony of the original theatre was completely enclosed to become the self-contained 922-seat Uptown 1. This theatre retains much of the elegance of the original decor, but there are a few new appointments such as a six-track sound system and front-row seats far enough away from the large screen.

Uptown 2 and Uptown 3, which opened Jan. 30, 1970, divided the original orchestra section into two auditoria with seating capacities of 600 and 400, respectively. The floor has been lowered six feet to a wholly new reinforced concrete base and both theatres, contemporarily designed, are in pleasant contrast with the more ornate lobby and foyer area. Each theatre is

served by fully automated projection booths above them and interconnected by a tiny corridor. The projectionist just pushes buttons to enable the computer-operated projectors to raise the curtain, dim the lights, start the movie and even change the reels.

On March 20, the final phase of the Uptown's redevelopment was realized with the opening of the two new cinemas, built "piggy-back" one above the other in the backstage area of the original theatre. Appropriately, these two small cinemas, with seating capacities of 180 and 150 respectively, are named Backstage 1 and Backstage 2. Many items of the original stage equipment have been utilized in the interior to blend with the colorful, present-day 'pop-art' motif which is the basis of both the interior and exterior design. The Backstage theatres are serviced by a single doorman and a single cashier, and may occasionally be used for the screening of 16mm films.

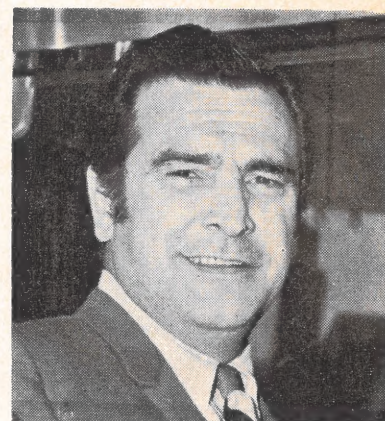
The Uptown's policy is being kept as flexible as possible. When a movie's appeal levels off, it will be moved into one of the smaller theatres in the complex, thus allowing movies a longer run than they normally would receive. This will hopefully benefit both the public and the distributor. Also, a wide range of motion picture entertainment will be planned to suit the taste of every movie-goer.

Famous to sell TV cable interests

Subject to approval by the Canadian Radio-Television Commission, an agreement has been signed for the sale of Famous Players Canadian Corp. Ltd. interests in Barrie Cable TV Ltd. and Orillia Cable TV Ltd. to Country-side Holdings Ltd., it was announced by George P. Destounis,

president and managing director of Famous Players.

Less than a week ago, it was announced by Famous Players that an agreement had been signed for the sale to Bushnell Communications Ltd. of the company's interests in Metro Cable TV Ltd. and of Famous Players cable TV assets in Metropolitan Toronto. This agreement also is subject to approval by the C.R.T.C.



Mickey Stevenson joins National General

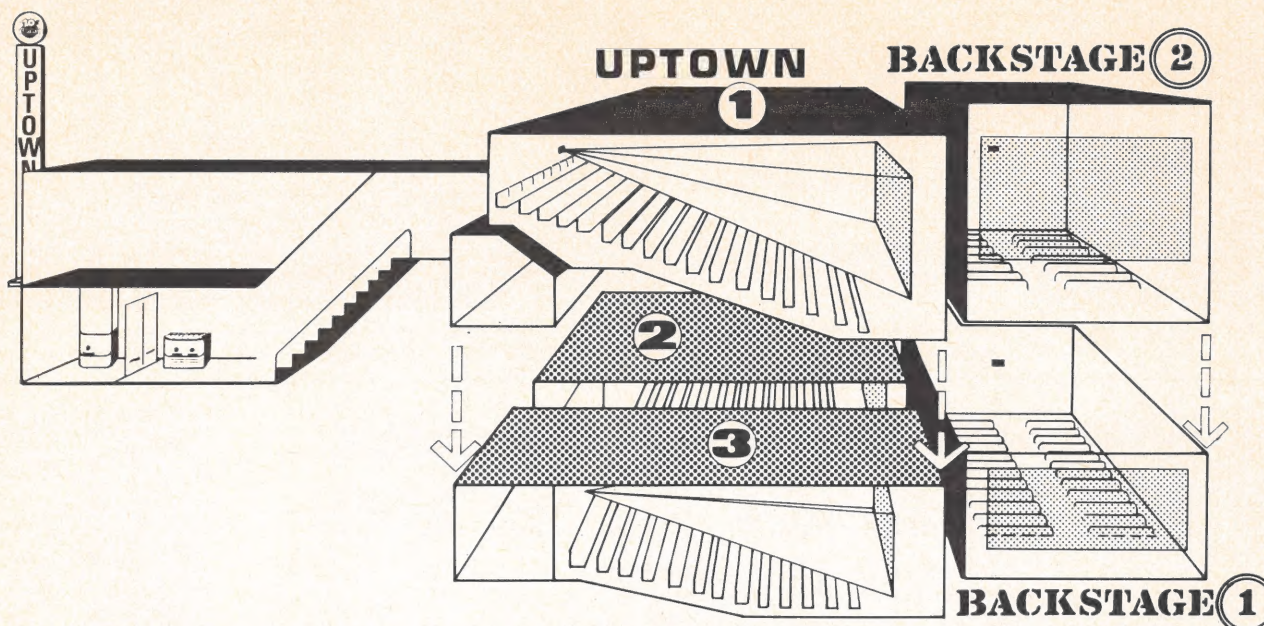
Mickey M. Stevenson has been appointed general manager of National General Pictures Ltd. of Canada. He will headquarter in Toronto.

Stevenson has held key sales posts with Paramount Pictures for the past 23 years and he had been general manager of Paramount's Canadian distribution operations since 1962. In May, 1969, Stevenson left Toronto to become v.p., domestic, for Paramount in the U.S. He joined the company in 1946 as a booker and salesman in the Vancouver branch and was later promoted to Toronto branch manager. He was assistant sales manager of Affiliated Pictures, which at one time handled the joint distribution of Paramount and Columbia product in Canada, before being named Paramount's top sales executive in Canada.

Anne, Airport premiere in Montreal benefits

Two Universal films, *Anne of the Thousand Days* and *Airport*, will premiere in gala charity performances in Montreal on March 26. The performances will be attended by a host of political figures, entertainment personalities and prominent Montreal socialites.

The performance of *Anne of the Thousand Days* will benefit the Montreal General Hospital; the performance of *Airport* will benefit the International Federation of Air Traffic Controllers.



A FIRST IN CANADA — With the opening of two new cinemas, Backstage 1 and Backstage 2, on March 20, the Uptown Theatre in Toronto becomes the first 5-theatre complex in Canada, with each auditorium presenting a different motion picture. Shortly after its acquisition from Loew's, 20th Century Theatres initiated its plans to redistribute the Uptown's 2,500 seats into five individual theatres. The balcony

of the original theatre was completely enclosed to become the self-contained 922-seat Uptown 1. Uptown 2 and Uptown 3 divided the original orchestra section into two auditoria with seating capacities of 600 and 400 respectively. Built piggy-back, Backstage 1 and Backstage 2, seating 180 and 150 respectively, previously comprised the backstage area of the original theatre.

Looking Ahead

Academy Award winner **Joanne Woodward** has been signed to play the title role in **Mrs. Beneker**, film version of Violet Weingarten's best-selling novel, which Norman Twain will produce under the Ras-

tar Productions banner for **Columbia Pictures**.

In the film, Miss Woodward will play a woman entering her middle years. Production is slated to begin in late June in San Francisco with

Herbert Ross directing from a screenplay by Ellen M. Violett.

* * *

Murphy's War, starring **Peter O'Toole**, is now being filmed along Venezuela's Orinoco River in a primitive and dangerous region of South America.

Peter Yates is director and **Michael Deeley** is producer of the motion picture, which is being filmed as a partnership of London Screenplays, Ltd., Dimitri de Grunwald, chairman; **Paramount Pictures**, and Michael Deeley-Peter Yates Films Ltd. Paramount will distribute the film in the U.S. and Canada and de Grunwald's International Film Consortium will distribute it in all other countries.

O'Toole is cast in the title role as a machinist mate and the only survivor of an allied merchant vessel sunk by a Nazi submarine in the closing days of World War II. The film follows his determined effort to destroy the submarine, a one-man vendetta which extends even after hostilities have ended.

Other members of the cast include **Sian Phillips** (Mrs. O'Toole) in the role of a medical missionary, French actor **Philippe Noiret** as an oil company engineer, and young German actor **Horst Janson** as the captain of the German submarine.

Written for the screen by **Stirling Silliphant**, **Murphy's War** is being photographed in Panavision and Eastmancolor.

* * *

Barbara Bel Geddes has been signed to star with **Michael Douglas** and **Jack Warden** in **Summertime**, to be produced by Kirk Douglas' Bryna Company for **Columbia Pictures**.

Our Business

(Continued from Page 1)

Uptown Theatre has been converted into five auditoria. In some places six auditoria have been built and any multiple is now foreseeable. The economics of multiple auditorium operation has been proven extremely good and is now too well known to require any further comment. However, there is a knack to their building and operation.

Now a new phenomenon has arisen in the U.S. — huge chains of mini cinemas (many of them franchised units). Usually, they are planned with about 350 seats and are almost entirely automatic in operation — it being suggested that they require only two employees — a projectionist manager and a cashier-candy girl. To the uninitiated these bantam theatres may seem potential gold mines — but we urge the unknowledgeable to be wary.

(to be continued next week)



Herb Mathers, general manager of Empire Films, Canadian distributor for Walt Disney (at right) presents W. V. (Bill) Novak, newly-appointed manager of Winnipeg's Northstar Cinemas, with the Walt Disney Merit Award (the revered Mickey Mouse watch) for his outstanding publicity campaign on behalf of Disney's "The Love Bug", which had a highly successful extended engagement of thirteen weeks at Novak's former theatre, the Metropolitan in Winnipeg. The presentation was made during the champagne reception which followed the opening of the Northstar Cinemas, Famous Players' 11th and 12th units in Winnipeg.



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IT'S MY BAG

By Ed Hocura

No one ever thought that George Bernard Shaw's **Pygmalion** would be a success as a musical. But **My Fair Lady** went on to become a memorable stage and movie hit. No one ever thought that Charles Dickens's **Oliver Twist** would lend itself to being transformed into a musical. But **Lionel Bart** proved it could be done, and **Columbia Pictures** turned **Oliver!** into one of the best screen musicals of all time. Even those older moviegoers with fond memories of seeing the late **Robert Donat** and **Greer Garson** in the 1939 version of **Goodbye Mr. Chips** had little to object to in the musical version of the James Hilton novel, with **Peter O'Toole** deservedly nominated for an **Academy Award** as best actor



of the year. Is there no limit to what Hollywood could do if they decided to turn other classic novels into screen musicals? Could they set **Dr. Jekyll and Mr. Hyde**, **Mutiny On The Bounty** or **A Tale Of Two Cities** to music? **Dr. Jekyll**, a respected London physician, concocts a mysterious potion that transforms him into a diabolical villain. **Mr. Hyde** befriends a streetwalker whose mother chides her daughter for bothering with such an evil man. The daughter holds up Hyde's picture, gazes mournfully at it and starts to sing: "I've grown accustomed to his face . . ." **Captain Bligh** is the most hated officer in the British Navy. His first officer on **HMS Bounty** is **Fletcher Christian**, a man the sailors choose to lead them in mutiny. When **Bligh** is set adrift in the ocean in a small boat, and his crew prepares to set sail for **Tahiti**, he vows he will spend the rest of his life tracking them down and see them all go to the gallows. As **Christian** bids **Bligh** farewell, he breaks into song: "How deep is the ocean . . ." **Sidney Carton** is a brave Englishman whose love for a married woman leads him to risk his life to save the woman's husband by changing places with him in a French prison. As the prison cart approaches the gallows, and the guillotine is shown glistening in the sun, **Carton** prepares to go bravely to his death. And as he mounts the gallows steps, he sings: "What kind of fool am I? . . . If **MGM** decided to film **Edison The Man** as a musical, the big finale song could be: "I'm beginning to see the light . . ." **Fox's** musical version of **Alexander Graham Bell** might have the inventor of the telephone singing into his invention: "Hello young lovers, wherever you are . . ." While I think all of these classic films could easily be turned into movie musicals, I wouldn't want to see **MGM** try it with **Gone With The Wind**. I couldn't bear to see **Rhett Butler** leaving **Scarlett O'Hara** at the end singing: "You made me love you, I didn't want to do it . . ."

* * *

NAMES THAT PASS IN THE NIGHT: **Dorothy Mikos** now joins the long, long list of movie reviewers who found working for the **Toronto Star** a brief period in their lives. After only three months, and it hardly seems a reasonable tenure, she was dropped. Veteran broadcaster **Gordon Sinclair** had some nice things to say about Miss Mikos' ability on one of his Show Business with Sinclair shows of **CFRB** . . . **Carol Channing** can't help but attract one of the biggest luncheon crowds in years when she will be a special guest at the Mar. 26 meeting of **Variety Club of Ontario, Tent 28**. Currently wowing the customers at the **O'Keefe Centre**, everybody's favorite blonde should make the luncheon a not-to-be-missed affair . . . It will be good to see **Chet Friedman** again when he flies in from Cincinnati this week to help **Al Dubin** co-ordinate the **Warner Bros.** world premiere of **Woodstock**. **Friedman** made a lot of friends during the years he toiled in Toronto for **MGM** and **Allied Artists** . . . Director **Robert Altman** couldn't be happier that the U.S. Army has banned **M-A-S-H** from being shown at any of its army and air force installations. "It proves my whole picture valid," **Altman** is reported as saying. "It's antiwar, not antiarmy, and you kind of hope the army would be antiwar, too. Every soldier in uniform who gets a three day pass is going to see **M-A-S-H** now." **20th Century-Fox** can only hope that **Altman** is right. Especially when you consider how many army and air force installations there are all over the world . . . Happy to hear that **Genevieve Bujold** has stopped talking about being in favor of Quebec separating from the rest of Canada. This she always did when she first began giving out newspaper interviews, prior to being nominated for an **Academy Award** for her performance in **Anne Of The**



RECORDING SESSION — Film personality **Ed Begley** recently visited Toronto's Soundmix Recording Studio for the purpose of recording voice over narration track for a film called **A Connecticut Yankee in Mark Twain's House**, one of a series of **Mark Twain** stories for a program which is shown on U.S. television. Shown here, discussing a point in the script, are **Terry Cook**, right, president and chief soundmixer at the mixing console, **Begley**, centre, and **Peter Shewchuk**, assistant mixer. Soundmix Ltd. is a new motion picture sound service located at 65 Front Street East in Toronto.

Thousand Days. Could be someone important at **Universal** took her aside and told her to leave political feelings out of interviews . . . There are times when a distributor must wonder how two critics could have opposing views of the same film. Take **Airport**, for example. **The Globe and Mail's Martin Knelman** referred to it as "a movie of such awesome banalities as to make any flight unendurable and interminable." **The Toronto Telegram's Clyde Gilmour** called it "a good, solid entertainment for people of all ages." In the final analysis, however, good or bad reviews for **Airport** won't sway too many people one way or the other. After reading **Arthur Hailey's** novel, they made up their minds that they were going to make a point of seeing the movie . . . **Len Bishop**, the film industry's answer to **Yousuf Karsh**, will have more than photography to keep him occupied in the next few months. **Famous Players** has called upon him to handle group ticket sales during the Hollywood Theatre engagement of **A Boy Named Charlie Brown**. He should do his usual superlative job.



POPULAR FELLOW — **Len Bishop** was surprised to say the least when he was tendered a cocktail party by 25 **Famous Players** theatre employees in Toronto recently. The party was held at the Hollywood Theatre, where **Bishop** was manager for many years before he retired last December. **Bishop** was presented with a portable typewriter; **Mrs. Bishop** was presented with a gift of china. Shown above are **Allan Bell**, who succeeded **Bishop** as manager of the Hollywood; **Bishop**; **Miss Vera St. Edward**, a **Famous Players** cashier for over 40 years, and **Miss Dorothy St. Edward**, manager of the Crest.

movie reviews

By GARY TOPP



MARK FRECHETTE, ROD TAYLOR and DARIA HALPRIN

Zabriskie Point (MGM)

"My films are in search of themes that are current, specific, burning" wrote Michelangelo Antonioni in 1954. He believes in improvisation in depth, using the inspiration of the actors' presence and the setting, as well as the active handling of the camera, to help him create the form of the shooting. He remains primarily a screenwriter. His principal films have been variations on a highly personal theme, revealing his response to what he has observed, but not pointing out any moral about it.

Zabriskie Point, Antonioni's twelfth film and his first in America, is a narrative, developing his constant theme of fragile sentiment, the presentation of a boy and a girl who are passing through a key phase in their lives. They live in contemporary America, in the midst of the revolutionary spirit.

The boy and girl meet; they talk; they make love; they separate. Everything that takes place before they meet is a prologue. Everything that takes place after they meet is an epilogue. (It is interesting to note that an actual news report dealing with the untimely and pointless death of a young man who was returning a 'borrowed' airplane crystallized Antonioni's story concept.)

I've already seen Zabriskie Point twice, and I enjoyed it even more the second time than the first. It's solidly constructed, containing perhaps the most beautiful compositions available for Antonioni's sort of material. However, I enjoy the film much more than I respect it — it is a delight to the eye but a true disappointment to the mind.

There are no pleasing performances (from newcomers Mark Frechette and Daria Halprin, and Rod Taylor), the dialogue is trite and Antonioni's vision of America, though it does have its truth, has already become cliché and extremely boring. If the director is attempting to state the young militant point of view ("We should distinguish between the two kinds of violence. If someone is violent toward those who seek freedom, that's bad. But if those who seek freedom use violence to achieve it, that's good.") he is running into a serious problem — there is no strong back-up to support his valid case.

Antonioni's perception of young America playing an equal role to the landscape of Death Valley is an interesting prospect. It doesn't require much imagination to see that that part of California, so exquisite yet so alone, shares much in common with the disenfranchised youth — the lunar-like landscape of the valley suggesting the solitude sought by those who are not at ease in their own society.

The final segment of Zabriskie Point is brilliant, surely one of the exceptional uses of special effects' technique in the film medium. The destruction, through revolution, of the guilt-ridden, oh-so-comfortable western civilization is executed in such a resplendent, lazy ballet through the air, that it is frustrating that the previous portion of the movie is so inconsequential.

Nevertheless, for all of its deficiencies, Zabriskie Point should not be missed by anyone who takes cinema with the least bit of seriousness. Antonioni is concerned about today's young people. He is interested, as his film shows, in everything they do — their strength and their awkwardness. I am interested in the same way about Antonioni and HIS observation.

★ ★ ★

My Night At Maud's (Prima Films)

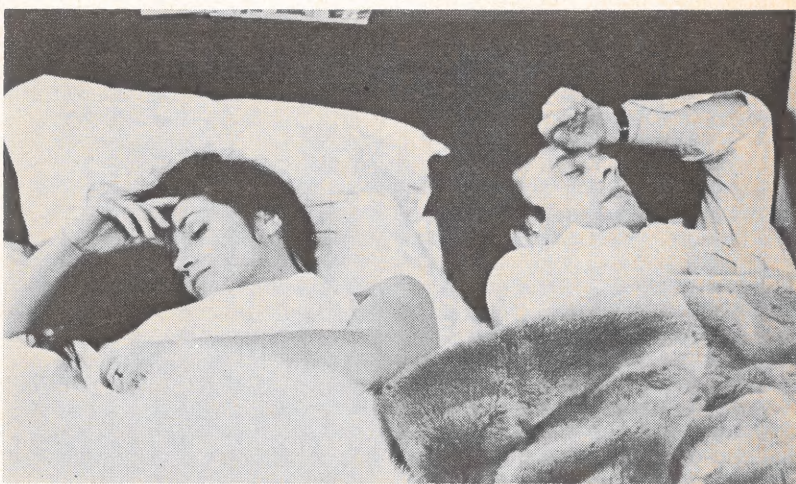
All I know about writer/director Erich Rohmer is that he is a prominent French film critic, one of many who has taken to producing his

own films. One of his works, My Night At Maud's is one of this year's Academy Award nominations for the best foreign film.

My Night At Maud's is a pleasant little picture posing the eternal question as to whether or not a man of great conviction, searching for a wife, has the free will to choose between good and evil.

The protagonist is a devout Catholic (Jean-Louis Trintignant, already seen in another award nominee, Z) from provincial France. At Mass, he notices an attractive blonde girl, with whom he immediately falls in love. He attempts to follow her home, but fails. He reads Pascal hoping to uncover his own destiny — he decides that he must marry the unknown blonde. Through a friend, he is introduced to Maud (Fabienne Fabi), a free-thinking, sensual divorcee. They spend the night together discussing the mysterious blonde girl with whom he is in love, and her troubled marriage. The man finally meets the blonde love of his life and the one girl he has decided to marry. She is single and another devout Catholic. The choice between good and evil is made.

My Night At Maud's, number three of Rohmer's six moral tales — where are the others? — is an enjoyable little character study and an ironic love story executed without any thrills, with just good old-fashioned talk, and lots of it. "I haven't talked like this in a long time. It's done me a lot of good," replies Maud.



FABIENNE FABRI and JEAN/LOUIS TRINTIGNANT

Erich Rohmer has made a very well-made film, a very intelligent film and a good introduction to the director himself. It's just unfortunate that little gems like this are only discovered as a result of a haphazard Hollywood Academy Award nomination. Well anyway, maybe the newly found prestige of My Night At Maud's will allow us the opportunity to see more works from this very talented director.

★ ★ ★

Lorna (Cinepix)

Russ Meyer has built a solid reputation on being 'the king of the nudie movies'. His independent, low-budget exploitation films are constantly being involved in lengthy court suits, and have caused many a furor among the serious-minded movie enthusiasts. But at the same time, an equal number of movie-goers have praised Meyer as being a genius at his craft — his craft being the satirization of the ever-existing pornography and violence prevalent in today's popular mass media.

Put me down, and my editor too, as being an admirer of Russ Meyer's so-called (but not so) erotic movies. Meyer is no amateur film-maker. He is a solid cameraman, and as a screenwriter, he has the fortunate knack of being able to concoct story lines from the most basic of ideas. His plots are totally cliché; his dialogue is totally cliché; his symbolism (?) is totally cliché; his technique is totally cliché; his stars are totally cliché. And as far as I'm concerned, this all makes for quite an enjoyable movie.

Lorna is no exception to the rule. It stars one of Meyer's superstars, the over-busty Lorna Maitland, and tells a story of frustration, jealousy and unfaithfulness. The acting is atrocious, perfectly directed for the type of material. It never drags (it's only an hour long) and contains more than one laugh. It's hard to believe that anyone might take it seriously, and as long as it's not taken seriously, it makes for great film fun.

At a recent tribute to Meyer, at Yale University, the director stated that he would never try to justify the violence and sex in his movies — "I just consider it entertainment", he remarked. Me too!

Carleton U. students produce feature movie

The Johari Window, a feature film by journalism students at Carleton University had its premiere in Ottawa on March 20. The film was made by 29 students in their graduating year (1968-69) and the students had never any experience with the medium, thus making the entire project a learning experience.

The film explores the emotional and psychological makeup of a group of university students. It combines fictional segments in which the students express their impressions of what school life is all about, with actual T-group sessions (sensitivity training sessions) in which 14 students and a human relations trainer sit down to figure out their relationships to each other, the relationship of the university to them, and the importance of the film to both the participants and the audience.

The title, The Johari Window, is drawn from T-group terminology. It is the window through which various facets of a person's emotional and psychological makeup can be seen. The students in the film attempt to communicate their thinking patterns, to discover how others react to them and to discuss the value of being open with other people.

The students wrote, produced, directed and enacted the fictional segments. The T-group portions are done as actually documentation, with the cameraman receiving little direction. All the technical aspects of the film were done by professionals. The film does not pretend to explain why all young people are the way they are. But it does, by looking through the Johari Window, tell how this particular group behaves and why.

The film is in 16mm and is best suited, on the basis of audience testing, to a university-educated audience, especially one which would be interested in the social sciences. For any further information, contact Reg Silvester, Information Office, Carleton University, Ottawa.

WOMPI International Toronto wish to thank everyone who donated to the Christmas Salute to the Will Rogers Memorial Hospital. The co-operation we received from the distributing companies and theatre circuits in sending out our appeal letters was most gratefully appreciated. The sum of \$550 was realized and is now being turned over to the Hospital. We hope to make this an annual drive and look forward to your continued generosity.



Famous Players' vice-president and general manager William N. Murray cuts 50th anniversary cake at the opening of the Northstar Cinemas in Winnipeg. Mayor and Mrs. Stephen Juba look on.

Famous Players-Western opens new Winnipeg dual

The Northstar Cinemas, two of Canada's most attractive and technically-advanced theatres, opened recently in the elegant setting of the new Northstar Inn at Portage and Smith Street in downtown Winnipeg. The entire \$8,000,000 complex, built on the site of the old Lyceum Theatre, is a joint project of Famous Players and Western Theatres Ltd.

First-nighters saw Mayor Stephen Juba inspect a guard of honor drawn from the Queen's Own Cameron Highlanders of Canada Cadet Corps. The mayor was then introduced to Richard Miles (president, Western Theatres), William N. Murray (vice-president and general manager, Famous), George Miles (director, Western Theatres), David Carr (supervisor, Western Theatres), John Ferguson (district manager, Famous), J. J. Fitzgibbons, Jr. (president, Theatre Confections Ltd.), Kenneth Rodberg (real estate manager, Famous) and Herb Black (head of western booking, Famous).

Co-hosted by Northstar Cinemas manager Bill Novak and public relations manager Paul Hanner, opening ceremonies featured the Cameron Highlanders band and cutting of a symbolic ribbon of film by Mayor Juba. Vice-president Murray revealed in a brief speech that in line with the city's economic boom Winnipeg moviegoers could look to a mid-summer opening of yet another Famous Players' theatre, located in the Garden City Shopping Centre and bringing to 13 the number of theatres operated by Famous and Western Theatres in the city.

Following the premiere showing of Hello Dolly!, more than 600 guests attended a champagne reception. Present from Toronto were Irving Stern, Warner Bros.' general manager, and Herb Mathers, Empire Films general manager, who during the opening presented manager Novak with a Walt Disney merit award for his campaign supporting The Love Bug.



Winnipeg's Mayor Stephen Juba and Mrs. Juba pose with executives of Famous Players and Western Theatres at the opening of the Northstar Cinemas in Winnipeg. From left to right: Richard Miles (president, Western); William N. Murray (vice-president & general manager, Famous); David Carr (supervisor, Western); George Miles (director, Western); John Ferguson (district manager, Famous); Mayor and Mrs. Juba; J. J. Fitzgibbons (president, Theatre Confections Ltd.); Mrs. Richard Miles; W. V. (Bill) Novak (manager, Northstar Cinemas); Kenneth Rodberg (real estate manager, Famous) and Herb Black (booking department, Famous).

Cdn. film takes first prize at U.S. festival

The Tragic Diary of Zero The Fool, by Canadian film-maker Morley Markson, last week won first prize at the 16mm Ann Arbor Film Festival. The film was not accepted for showing to the Canadian Film Awards jury last year because it was considered too experimental. It competed against submissions from many of the finest independent film-makers in the U.S.

Markson describes his award-winning film as being "about the relationship between three people, a woman and two men. They talk about the kinds of roles they're going to play, and they realize it's difficult to express what they want to in the film medium." The movie is being distributed by Film Canada.

Toronto's Chetwynd Films places first

Stampede Fever, a 27-minute color film depicting the robust annual Calgary Stampede, has won first prize in its category at the fourth annual film festival sponsored by the Pacific Area Travel Association.

The prize-winning Canadian film, produced by Chetwynd Films Limited of Toronto for the Calgary Exhibition and Stampede was the winner in the North American regional contest. It will now compete against three other area winners, from the Orient, South Pacific and Southeastern Asia regions, for the honor of being named Pacific Area Travel Association's film of the year. Judging for that award will take place during PATA's 19th annual conference in Auckland, New Zealand, April 13th to 17th.

Picture Pioneers annual bonspiel

The Manitoba-Saskatchewan Division of the Canadian Motion Picture Pioneers held their annual curling bonspiel on Wed., March 11th.

The Henry Morton Memorial Trophy was won by the Bob Sweetland rink with Jim Brega, Al Laubenstein and Harry Prygrocki. The runners-up was the Sid Bermack rink with Bert Segal, Doc Selig and Donna Bowley.

The Jacob Miles Memorial Trophy was won by the Lew Termeer rink with Bud Prygrocki, Ernie Barlow and Gord Guiry. The runners-up was the Max Shelton rink with Ed Wallace, Barry Myers and Gordon Bateman.

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